

bárbara sánchez-kane
darío afb & young boy
dancing group

young boy
sánchez-kane

oct 15 & 17, 2024
7 pm

dover street market paris
35-37 rue des francs
bourgeois, 75004 paris

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A misshapen and anguished being at the center of the scene. Its hollows deform as belts pull its skin. What lies beyond its orifices? Where does this black hole lead us? Some details of this three-footed organism escape the eye, disorienting it: a leg, gloves, an absent arrow. A whole that is never fully complete, purely rejoicing in artifice and excess, an exquisite corpse or ritual weaving that Bárbara Sánchez-Kane, Darío afb, and Young Boy Dancing Group offer at a minimalist altar for Dover Street Market Paris.

Sumptuous, overflowing folds, like Mallarmé's *yellow folds of thought*, who also believed the meaning of the work of art hides in the interstices¹. In line with the proliferation and redundancy inherent in the baroque, the artist articulates a lexicon of obsessions and fetishes through the hybridization of fashion and visual arts (sanchezkaneism), pushing the limits of materiality to the extreme. An exuberant worldview where the wild visual culture of the Mexican metropolis is in constant collision: from Diana the Huntress to hardware stores and markets. Everything fits and transforms in Bárbara's toolbox.

Sánchez-Kane's powerful sculpture serves as the set for the Young Boy Dancing Group, a collective whose performance corrodes the norms of contemporary dance. What connects both visions? Perhaps the defiant gesture, the tense relationship between space and the flesh and its sculptural dimension, opening the possibility of creating lascivious statues, pyramids, connections, and constellations with the human figure. About to fight or about to fuck, the dancers wear hooks and crevices in their garments to connect themselves with retractable belts, the same that are used as barriers to form lines at banks and airports, metamorphosed into a labyrinth of multiple exits and metaphors.

Is it possible to desire without possession? How do we find delight in waiting? Can distance fuel desire? Pulses and anxieties are released in a rhizomatic dance. YBDG's convulsive choreography traces impossible silhouettes over space, silhouettes ruled by a *logic of mutation*, silhouettes that reveal an inclination towards dismembered, inharmonious, voluptuous anatomies emptied of organs. Bodies yet to be

¹ Stéphane Mallarmé, "Herodiane" from *Collected Poems* (The University of California Press, 1994). In the original French: "les plis jaunes de la pensée".

known. Disobedient bodies that unleash their libido in a universe without directions or binaries.

Nothing remains stable, like in the altarpieces of colonial churches, where virgins and saints are depicted in an effeminate way to create the illusion of movement. Above, two voyeur angels contemplate the scene; one of them, a brazen *putto*, urinates on the flames. The Mexican historian Justino Fernández described the curious presence of cherubs in the ultra baroque altarpieces “with their legs in the air, twisted bodies, flowing garments, and spread wings, to give them the greatest freedom and airiness.”² The angelic couple witnesses the earthly battle, the joyful wait for condemnation.

Condemnation, yes, for this hallucinatory tableau vivant, *which is also a test of conscience*, evokes the torments of the Garden of Earthly Delights. But the artist has subverted the infernal chronotope; hell is no longer *below* but everywhere. We no longer fear hell because we live in it. During its conception, Rimbaud’s scream was heard, *burning marvelously*, in the insatiable search for a personal hell: *ecstasy, nightmare, a dream in a nest of flames*.³ The religious analogies gain undeniable strength. For Sánchez-Kane, clothing stands as our first confrontation with the world, like a confessional, an intimate space where desires are revealed and sins are atoned.

How does one unravel a spectacle whose planning exceeds disciplines and time periods? An opera without a director, without beginning or end, composed of touching and moaning, biting and flashing. The composer, Darío afb —from whose shoulders hang leather limbs— improvises a special piece, inspired by Pierre Boulez’s scores.

Or, rather, a desiring machine dependent on other desiring machines to function *in* the hiatuses and ruptures, among breakdowns and failures.⁴ Thus, the failure of one materiality becomes the pleasure of another. After the fire, the debris of this forever unfinished work will serve another, a

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² Justino Fernández, *Estética del arte mexicano* (Mexico: Universidad Nacional Autónoma de México; Instituto de Investigaciones Estéticas, 1972), 352.

³ Arthur Rimbaud, “Nuit de l’Enfer” (1873). In the original French: “Extase, cauchemar, sommeil dans un nid de flammes”.

⁴ Gilles Deleuze y Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, (University of Minnesota Press, 1972) 42.

palimpsest of ashes that burns and rewrites itself for eternity. Like how Octavio Paz defined that great convoluted machine that is Duchamp's *The Large Glass*, "an unfinished painting in perpetual incompleteness."⁵

We are faced with a dysfunctional machine producing dysfunctional poetry, composed of noise and cacophony, dissonance and repetition. Perhaps that's where a revolt begins. More than theatricalizing irrationality to generate a schizoid antidiscourse, the staged event orchestrated by Sánchez-Kane, in harmony with the punk sensitivity of the event's poster, dismantles the mechanisms — institutional, familial, patriarchal— that control our desire, reclaiming beauty in chaos and the creative power of destruction.

–Juan Pablo Ramos
San Andrés de la Cal, September 2024

* Juan Pablo Ramos (Mexico City, 1993) is a narrator and essayist with a master's degree in Literature from the Universidad Nacional Autónoma de México. He is the author of *La mitika máquina de karaoke*. He is a recipient of the Jóvenes Creadores grant (2023-2024) in Creative Writing, and has published with *Tierra Adentro*, *Nexos* and Montez Press.

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⁵ Octavio Paz, "Apariencia desnuda. La obra de Marcel Duchamp," en *Obras completas*, vol. IV (México: Fondo de Cultura Económica, 2014), 148. In the original Spanish: "Un cuadro inacabado en perpetuo inacabamiento."



about the artist

Under the figure of the macho sentimental, Bárbara Sánchez-Kane resists the traditional notions of mexicanidad and its relationship with the feminine and masculine. Whether through fashion, performance, painting or installation, all of her works present the anxieties and fears of daily life to question pleasure and domination within a hegemonic masculine society.

Past solo exhibitions and performances include: *New Lexicons of Embodiment*, kurimanzutto, New York (2023); *Sánchezkaneismo*, kurimanzutto, Mexico City (2022); *Prêt-à-Patria*, as part of Siembra, kurimanzutto, Mexico City (2021); *Latino Couture*, Museo Experimental el Eco, Mexico City (2020); *Macho Sentimental vol. II*, Palais de Tokyo, Paris (2019); *Las Puertas al Sentimentalismo*, Licenciado Gallery, Mexico City (2019); *Macho Sentimental vol. I*, Grand Tour Studio, Milan (2018); *Vast Graveyard of the Missing*, Institute of Contemporary Art, Los Angeles (ICA Los Angeles), CA (2017), among others.

Past group exhibitions include: *Stranieri Ovunque - Foreigners Everywhere*, 60th Biennale di Venezia (2024); *La Mano Negra*, guadalajara90210, Guadalajara, Mexico (2023); *Vida Social*, Galería Agustina Ferreyra, San Juan, Puerto Rico (2023); *Everything here is volcanic*, Friedman Benda, New York (2023); *Diseño en femenino. México 1940-2022*, Museo Franz Mayer, Mexico City (2022); *TODOS JUNTOS (All Together)*, kurimanzutto, New York, NY

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(2022); *Do we dream under the same sky*, Okayama Art Summit, Japan (2022); *Calor Universal*, Pace Gallery, East Hampton, New York, NY (2022); *Para Morelio*, PEANA, Mexico City (2021); *De por Vida*, Company Gallery, New York, NY (2021); *en llamas*, LLANO, Mexico City (2021); *OTRXS MUNDXS*, Museo Tamayo, Mexico City (2020); *SEÑORA!, MEYER* KAINER*, Vienna, Austria (2020); *Prince-sse-s des villes*, Palais de Tokyo, Paris (2019), among others. Sánchez-Kane's work was chosen to represent Mexico in the 60th Venice Biennale (2024).

Sánchez-Kane lives and works in Mexico City.

About Young Boy Dancing Group

Young Boy Dancing Group critically addresses modes of dance production and its institutionalization, non-sexual intimacy, vulnerability, and authenticity. Their work spans video, fashion, sculpture, and primarily live performances, which are often structured improvisations influenced by post-apocalyptic scenography, amateur acrobatics, posthumanism, and DIY (Do It Yourself) aesthetics and methods. YBDG aims to create a safe space where artists can explore their desire for freedom while challenging the heteronormative image imposed by society.

All shoes, clothing, accessories, and merchandise they use are found on the streets and modified to be incorporated into the pieces, reappropriating materials and giving them new meaning, new value, and new purpose. Fashion plays a crucial role in the group's identity, used as a tool to address and challenge common norms around nudity and gender.

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